

6103
DÉDIÉ À MONSIEUR
E. VON SCHUCH

SERGE YOFEROFF

**SUITE
ANTOINE ET CLEOPATRE**

POUR ORCHESTRE

(TIRÉE DE L'OPERA DU MÊME NOM)

∴ OP. 24 A. ∴

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PRIX	
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- Mélancolie.** Op. 43. No. 2. (Réduction.) B. Schott.

Для виолончели и пиано.

- Chant du cygne.** Op. 43. No. 1. (Réduction.) B. Schott.

Для трио

(пиано, виолончели и виолончелле).

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Для виолончели и оркестра.

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Для альт и оркестра.

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- Scènes et danses.** Op. 27. I. Jurgenson. Partition.
- Réverie orientale.** Op. 28. No. 1. I. Jurgenson. Partition. Parties d'orchestre.
- Barcarolle «Sur l'eau».** Op. 28. No. 2. I. Jurgenson. Partition. Parties d'orchestre.
- Symphoniette C dur.** Op. 29. B. Schott. Partition. Parties d'orchestre.
- Fantaisie funèbre.** Op. 42. B. Schott. Partition. Parties d'orchestre.
- Adagio symphonique.** Op. 48. Friedr. Hofmeister. Partition. Parties d'orchestre.
- Suite de ballet.** Op. 49. B. Schott. Partition. Parties d'orchestre.

Для пения и пиано.

- Six romances.** Op. 3. No. 1—6. V. Bessel. На ложь дѣвчѣмъ — Жду я тревогой объять — То было раннею весной — Шепотъ робкое дыханье — Съ ружьемъ за плечами — Каждый день въ саду гарема.
- Синг романсы и дуо.** Op. 4. No. 1—6. I. Jurgenson. J. H. Zimmermann, St. Petersburg. Спншь ты — Опять я слышу эти звуки — Тихо все — Чолнь плыветъ — Баркаротта — Лилія.
- Троис романсы на словахъ Фр. Коппѣ (с переводомъ русск.)** Op. 6. No. 1—3. I. Jurgenson. Vous aurez beau faire — Quand vous me montrez une rose — Quand de la divine enfant. (Вы какъ хотите и какъ знаете — Какъ только взгляну я на розу — Сѣвера я видѣлъ чудо дитя.)
- Троис романсы на словахъ Фр. Коппѣ (с переводомъ русск.)** Op. 8. No. 1—3. I. Jurgenson. Je sais une chapelle — J'ai cherché dans la solitude. — Dans le faubourg. (Часовню знаю я — Спросилъ я эхо — Уже давно.)
- Троис романсы.** Op. 11. No. 1—3. J. H. Zimmermann. Бѣжить за волною — Плѣннвшисъ розой соловей — Темнота и туманъ.
- Синг романсы и дуо.** Op. 13. No. 1—6. J. H. Zimmermann. I. Jurgenson. Еврейская мелодія — Не весна тогда — Спи дитя, усни — Погубилъ меня твои черныя глаза — Ты страдаешь опять — Тучи набѣжали (дуть).
- Синг романсы и дуо.** Op. 15. No. 1—6. I. Jurgenson. J. H. Zimmermann. Ты не спрашивай — Голубенькій, чистый — Запахъ розы и жасмина — Изъ моей великой скорби — Птички ласточки летите — Намъ звѣзды кроткія сіяли (дуть).
- Троис романсы.** Op. 16. No. 1—3. J. H. Zimmermann. I. Jurgenson. Гаснетъ день — Листья осенне — Милый другъ мой.
- Троис романсы.** Op. 17. No. 1—3. I. Jurgenson. J. H. Zimmermann. Задремали волны — Распустилась черемуха — На балконѣ цвѣтущей весной.
- Троис романсы.** Op. 19. No. 1—3. J. H. Zimmermann. О если правда — Я здѣсь Инезилія — И лугъ и нива.
- Romance de Tristan** (tirée de l'opéra «Yolande»). Avec paroles russes et françaises. Op. 22. No. 4. I. Jurgenson.
- Duo de Tristan et Yolande** (tirée de l'opéra «Yolande»). Avec paroles russes et françaises. Op. 22. No. 12. I. Jurgenson.
- Синг романсы.** Op. 25. No. 1—5. J. H. Zimmermann. Весною — Былъ старый король — Лунная ночь — Элегія — Бѣлая равнина.
- Синг романсы.** Op. 30. No. 1—6. J. H. Zimmermann. Когда безъ страсти — Приди ко мнѣ — Шепотъ, робкое дыханье — Я долго стоялъ неподвижно — Узникъ — Коль любить — Ты помнишь ли Марія — Дитя, мой плени — Слѣпой плни — Будутъ мнѣ грезиться — Серенада — Въ туманѣ смутныхъ дней — Въ сумракѣ безмолвной лагуны — Грезы — Уснула жизнь вокругъ — Мнѣ жаль всего — Розы — Не говорите мнѣ — Прощаюсь съ грустными. Partitions séparées.
- Синг романсы и дуо.** Op. 32. No. 1—6. J. H. Zimmermann. I. Jurgenson. Ты помнишь ли Марія — Дитя, мой плени — Слѣпой плни — Будутъ мнѣ грезиться — Серенада — Привѣтъ веснѣ (дуть).

- Six romances.** Op. 33. No. 1—6. J. H. Zimmermann. I. Jurgenson. Въ туманѣ смутныхъ дней — Въ сумракѣ безмолвной лагуны — Грезы — Уснула жизнь вокругъ — Мнѣ жаль всего — Нового хоть что нибудь (баллада-шутка).
- Trois romances.** Op. 47. No. 1—3. J. H. Zimmermann. Розы — Не говорите мнѣ — Прощаюсь съ грустными, но милыми мнѣ снами.
- Six poésies de Lermontoff.** Op. 51. No. 1—6. J. H. Zimmermann. Въ морѣ царевичъ купаетъ коня — Не плачь, не плачь мое дитя — Въ полдневный жаръ — Нѣтъ! не тебя я такъ пылко люблю — Ты помнишь ли — Выхожу одинъ я на дорогу — Traduction française de M. D. Calvocoressi: Un prince baigne en la mer son coursier — Ne pleure pas ma chère enfant — Sous le soleil au Dagestan sauvage — Non, ce n'est point ta beauté que j'ai aimée — Te souvient-il du jour si triste — Je chemine seul par la nuit sombre. — Traduction allemande de Monica v. Miltitz: Ritt seinen Renner ein Prinz in das Meer — Nicht weinen, o nicht weinen, Kind — Im öden Dagestan, zur Mittagsstunde — Nein, du bist's nicht, die ich lieb — Gedenk des trauervollen Tages — Einsam wandre ich im Abendschweigen.
- Sept poésies dramatiques.** Op. 54. No. 1—7. Friedr. Hofmeister. Fleur de vallon — Nocturne — Sans toi — Пасса — L'infidèle — Rondel de l'adieu — Au rouet. — Traduction allemande de Monica v. Miltitz: Eine einsame Blume — Nachtstück — Was wäre — Er ging vorbei — Der Ungetreue — Scheiden — Am Spinnrad.

Для пения, виолончели и пиано.

- Romance.** Op. 3. No. 3. „То было раннею весной.“ V. Bessel.

Для пения и гармониума.

- Essais de musique religieuse.** Op. 56. No. 1—3. Friedr. Hofmeister. Prière à la Vierge — «Souvenez, Vous Vierge Marie» — Cantique du Soleil. (Cantate pour tenor, baryton et chœur sur paroles de St. François d'Assise. Partition. Voix séparées.)

Для хора капеллы.

- „Отче нашъ“.** Op. 23. (Partition. Voix séparées.) I. Jurgenson.
- Trio.** „Очистишь ягоду“ Op. 38. No. 1. (Partition. Voix séparées.) I. Jurgenson.
- Quatuor.** „Гребцы“ Op. 38. No. 2. (Partition. Voix séparées.) I. Jurgenson.

Для пения, хора и пиано.

- Yolande.** Opéra en deux actes. Paroles russes et traduction française. Op. 22. Partition. I. Jurgenson.
- Antoine et Cléopâtre.** Opéra en quatre actes avec prologue. Paroles russes et traduct. française. Op. 24. Partition. I. Jurgenson.
- Илья Муромецъ.** Былина кантата для сольных голосовъ, хора и оркестра. Op. 31. Partition. I. Jurgenson.

Для пения и оркестра.

- „Съ ружьемъ за плечами“.** Баллада. Op. 3. No. 5. Partition. V. Bessel.
- 40 Романсовъ съ сопровожденіемъ оркестра.** J. H. Zimmermann. Чолнь плыветъ — Баркаротта — Бѣжить за волною — Плѣннвшисъ розой, соловей — Темнота и туманъ — Еврейская мелодія — Не весна тогда — Спи дитя, усни — Голубенькій, чистый — Гаснетъ день — Милый другъ мой не вѣрь — Задремали волны — О, если правда что въ ночи — Я здѣсь, Инезилія — И лугъ и нива — Весною — Былъ старый король — Лунная ночь — Элегія — Бѣлая равнина — Когда безъ страсти — Приди ко мнѣ — Шепотъ робкое дыханье — Я долго стоялъ неподвижно — Узникъ — Коль любить — Ты помнишь ли Марія — Дитя, мой плени — Слѣпой плни — Будутъ мнѣ грезиться — Серенада — Въ туманѣ смутныхъ дней — Въ сумракѣ безмолвной лагуны — Грезы — Уснула жизнь вокругъ — Мнѣ жаль всего — Розы — Не говорите мнѣ — Прощаюсь съ грустными. Partitions séparées.
- Six poésies de Lermontoff.** Op. 51. No. 1—6. Partitions. J. H. Zimmermann.
- Sept poésies dramatiques.** Op. 54. No. 1—7. Partitions. Friedr. Hofmeister.

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DÉDIÉ À MONSIEUR
E. VON SCHUCH

◆◆◆

SERGE YOUTEROFF

◆◆◆

**SUITE
ANTOINE ET CLEOPATRE**

POUR ORCHESTRE

(TIRÉE DE L'OPERA DU MÊME NOM)

∴ OP. 24 A. ∴

- | | | |
|---|----------------------|---|
| 3 | I. PROLOGUE..... | 6 |
| 2 | II. DANSES..... | 5 |
| 2 | III. ENTR'ACTE..... | 5 |
| 2 | IV. MORT D'ANTOINE.. | 5 |



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I.

Прологъ.

„Клеопатра, вызванная Антоніемъ предстать предъ нимъ въ Киликію, отправляется въ путь. Она плыветъ по рѣкѣ Кидну на золотой триремѣ, съ распушенными пурпуровыми парусами и серебрянными веслами. Сама, она, лежитъ подъ златотканнымъ навѣсомъ изображая собою Венеру. Возлѣ нея дѣти изображаютъ Амуровъ и опахиваютъ ее. Ея рабыни, прекрасныя собою и одѣтыя Граціями и Нимфами, расположились частью возлѣ руля, частью около снастей. Дымящіяся курильницы распространяютъ благоуханіе во все стороны. По берегамъ рѣки сбѣгаются толпы народа, чтобы полюбоваться зрѣлищемъ. Площадь города Тарса, посреди которой Антоній отправляетъ правосудіе, становится пустою и триумвиръ остается въ концѣ концовъ въ одиночествѣ. Распространяется слухъ о томъ, что сама Венера торжественно ѣдетъ въ Вакху для счастья всей Азии. Антоній посылаетъ гонца просить ее къ ужину. Но Клеопатра выражаетъ желаніе принять его у себя. Антоній, который хочетъ быть любезнымъ, принимаетъ приглашеніе и отправляется къ ней. Онъ находитъ тамъ пріемъ, описать который невозможно словами.

(Плутархъ.)

Prologue.

„Cléopâtre, mandée par Antoine de venir le trouver en Cilicie, se met en route. On la voit remonter le Cydnus, sur un navire à poupe d'or, avec les voiles de pourpre déployées et les avirons d'argent. La manœuvre se fait en cadence, au son des flûtes mariées aux chalumeaux et aux cithares. Elle même est couchée sous un dais semé d'or, dans la parure traditionnelle de Vénus. Des enfants, figurant des Amours, sont à ses côtés, occupés à l'éventer. Ses femmes, beautés charmantes, vêtues en Néréides et en Grâces, sont les unes au gouvernail, les autres aux cordages. De délicieuses senteurs vont, des cassolettes, parfumer les deux rives. Une foule immense suit sur les bords du fleuve, où descend de la ville pour jouir de la vue. La multitude s'étant ainsi écoulée de l'agora de Tarse, où Antoine, assis sur son tribunal, donnait audience publique, le triumvir finit par y demeurer seul. Un bruit se répand partout que c'est Vénus qui vient faire gala chez Bacchus pour le bonheur de l'Asie. Antoine l'envoie prier à souper; mais elle lui témoigne le désir de le recevoir plutôt chez elle. Antoine qui veut lui témoigner de la complaisance et de l'urbanité, accepte et s'y rend. Il y trouve un accueil que nul mot ne peut rendre.

(Plutarque.)

SUITE

Antoine et Cléopâtre.

I. Prologue.

S. Youferoff, Op. 24. A

Tempo sostenuto. ♩ = 76

Прологъ.

Flauti I-II.

Flauto III.

Oboe.

Corno Inglese.

Clarinetti in A I-II.

Clar. Basso in A.

Fagotti I-II.

Corni I-II in F.

Corni III-IV in F.

Trombe I-II in B.

Tromba Alta in F.

Tromboni I-II.

Trombone III
e Tuba.

Timpani.

Triangolo.

Arpe I-II.

Violini I.
divisi

Violini I.

Violini II.
divisi

Violini II.

Viole.

Celli.

Bassi.

Tempo sostenuto.

Fl. I. II.

1

This page of a musical score, numbered 10 in the top right corner, is written for a symphony in D major (indicated by two sharps) and 4/4 time. The score is arranged in systems, with each system containing multiple staves for different instruments. The instruments shown include strings (Violins I, Violins II, Violas, Cellos, and Basses), woodwinds (Flutes, Oboes, and Bassoons), and brass (Trumpets and Trombones). The score features a variety of musical notations, including notes, rests, slurs, and articulation marks. Dynamic markings such as *pp* (pianissimo) and *p* (piano) are used throughout to indicate volume. The page is a high-resolution scan of a printed musical score, showing clear notation and instrument labels.

1

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, with staves for woodwinds, strings, and possibly brass. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is D major (two sharps). The score is divided into measures by vertical bar lines. Dynamic markings include 'cresc.' (crescendo), 'dim.' (diminuendo), 'p' (piano), and 'pp' (pianissimo). The notation is complex, with many notes and rests, indicating a dense musical texture. The page is numbered '73' in the top right corner.

This page of a musical score, page 6, contains the following elements:

- Staves:** The score is organized into systems. The top system includes five staves. The middle section contains five empty staves. The bottom system includes staves for Violins I (V.I.), Violins II (V.II), Viola (V.e), Violoncello (V.c), and Basses (Bassi).
- Dynamic Markings:** Various dynamics are indicated throughout the score, including *cresc.* (crescendo), *p* (piano), *pp* (pianissimo), and *p cresc.* (piano crescendo).
- Articulation and Performance Marks:** Marks such as *V* (accents) and *8* (octaves) are present above certain notes.
- Section Label:** The word "Bassi" is written at the bottom left of the page, identifying the bottom-most staff.

3

This musical score page, numbered 7, contains a variety of musical staves. The upper section includes staves for woodwinds and strings, with dynamic markings such as *mf*, *f*, *mp*, *p*, and *pp*. The lower section features staves for brass and percussion, with dynamic markings including *mf*, *f*, *dim.*, *pp*, and *p*. The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The bottom left corner includes the labels "V.I.", "V.I.", "Celli", and "Bassi". The bottom right corner includes the label "f dim".

3

Poco più.

4 Tempo.

This musical score is for an orchestral piece, likely from a 19th-century work given the notation and dynamics. It consists of two systems of staves. The first system includes staves for woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and timpani. The second system includes staves for woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and timpani. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Poco più.' and '4 Tempo.'.

First System:

- Woodwinds:** Flutes, Oboes, Clarinets, Bassoons. Dynamics range from *mp* to *f*. Some parts include *dim.* markings.
- Strings:** Violins, Violas, Cellos, Double Basses. Dynamics range from *mp* to *f*. Some parts include *dim.* markings.
- Timpani:** Marked 'Timpani' at the beginning. Dynamics range from *mp* to *f*. Some parts include *dim.* markings.

Second System:

- Woodwinds:** Flutes, Oboes, Clarinets, Bassoons. Dynamics range from *mp* to *f*. Some parts include *dim.* markings.
- Strings:** Violins, Violas, Cellos, Double Basses. Dynamics range from *mp* to *f*. Some parts include *dim.* markings.
- Timpani:** Marked 'Timpani' at the beginning. Dynamics range from *mp* to *f*. Some parts include *dim.* markings.

Tempo and Dynamics:

- Tempo:** Marked 'Poco più.' and '4 Tempo.'.
- Dynamics:** *mp* (mezzo-piano), *f* (forte), *dim.* (diminuendo).

This page of a musical score contains the following elements:

- Top Section (Measures 1-5):** Includes woodwind and brass staves. Dynamics include *mp*, *dim.*, *mf*, *cresc.*, and *f*. A *pp* instruction is present in the lower woodwinds.
- Middle Section (Measures 6-10):** Continues the orchestral texture. Dynamics include *mf*, *cresc.*, and *f*. A *pp* instruction is present in the lower woodwinds.
- Bottom Section (Measures 11-15):** Includes string staves and woodwinds. Dynamics include *mf*, *cresc.*, and *f*. A *pp* instruction is present in the lower woodwinds.
- String Section (Measures 16-20):** Includes staves for Violins I & II, Violas, Cellos, and Basses. Dynamics include *mf*, *cresc.*, and *f*. A *pp* instruction is present in the lower woodwinds.
- Performance Instructions:** The instruction "mettez les sourdines" (put on mutes) is written for the strings in measures 16 and 17.
- Other Markings:** "pizz." (pizzicato) is marked for the Basses in measure 16. "Muta E in D" (Change E to D) is marked for the Basses in measure 17.

Tempo moderato.

sfmp

f

mf

dim.

p

cresc.

con sordini

div.

unis.

mp

cresc.

Tempo moderato.

[6]

This image shows a page of a musical score, likely for a symphony, featuring multiple staves with complex notation. The score includes various musical elements such as notes, rests, and dynamic markings. The key signature is D major (two sharps). The tempo is marked "Tempo moderato." at the bottom left. The page number "7" is visible in the top left corner. The score is divided into several systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are also performance instructions like "con sordini" (with mutes) and "div." (divisi). The score is written for a large ensemble, including strings, woodwinds, and brass. The notation is dense and detailed, with many slurs and articulation marks. The overall style is that of a classical musical score, with a focus on precise notation and dynamic control.

This page of a musical score, numbered 13 in the top right corner, contains a complex arrangement of musical staves. The notation includes various dynamics such as *f* (forte), *p* (piano), *dim.* (diminuendo), *pp* (pianissimo), *mp* (mezzo-piano), and *ff* (fortissimo). Performance instructions like *poco* (a little) and *otéz les sourd.* (remove the mutes) are present. The score features a variety of musical symbols, including notes, rests, slurs, and articulation marks. A section of the score is marked with a large number 8 in a box. The bottom of the page includes a small number 1, likely indicating the start of a new section or measure.

9

This musical score is for a string quartet and piano. It consists of 14 staves. The top six staves are for the string quartet (Violin I, Violin II, Viola, Violoncello, Double Bass, and Contrabass). The bottom six staves are for the piano (Right Hand, Left Hand, and Pedal). The score is in 2/4 time and features a key signature of three sharps (F#, C#, G#). The first system (measures 1-4) is marked with a box containing the number 9. The second system (measures 5-8) includes dynamics such as *p* (piano), *dim.* (diminuendo), and *mp* (mezzo-piano). The third system (measures 9-12) includes dynamics such as *pp* (pianissimo), *cresc.* (crescendo), and *poco* (poco). The fourth system (measures 13-16) includes dynamics such as *pp* and *arco* (arco). The score concludes with a box containing the number 9.

Fl. I. II.

Fl. III.

Ob.

C. Ing.

Cl. I.

Cl. II.

Fag.

C. I. II.

C. III. IV.

A.

V. I.

V. II.

V. e.

C. i.

Fl. I. II.

Fl. III. *p dim.*

Ob. *dim.*

C. Ing. *dim.*

Cl. I. *p*

Ar. *p dim.*

V. I.

V. II.

V. e. *pp dim.*

C. i. *pp*

rit.

poco

p dim.

pp

p dim.

pp

p dim.

pp

1^o poco

p

2^o

p dim.

pp

p dim.

pp

muta in B.

muta in B.

rit.

p

p dim.

pp

p dim.

pp

p

p

1^o

pp

pp cresc.

mf

rit.

p

8.

rit.

dim.

p

dim.

pp

rit.

dim.

pp

sfp

poco

pizz.

rit.

p

arco dim.

pp

pp

cresc.

cresc.

rit.

p

pp

10 Più.

11

Tempo Allegretto (♩=108.)

in B. *f* *mp*

in B. *f* *mp*

f *mp*

f *mp*

mf *p* *poco a poco cresc.* *mf*

mf *p* *poco a poco cresc.* *mf*

mf *2^o*

mf *poco a poco cresc.* *mf*

p *poco a poco cresc.* *mf*

f

mp *mp* *p* *f*

sfp *cresc.* *sfp*

sfp *cresc.* *sfp*

11 *sfp* Tempo Allegretto (♩=108.)

This page of musical notation is for a piano score, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The notation is arranged in a system with multiple staves, some of which are grouped by brackets. The key signature is one sharp (F#), and the time signature is 4/4. The score includes several dynamic markings such as *mp* (mezzo-piano), *f* (forte), *poco a poco cresc.* (poco a poco crescendo), *cresc.* (crescendo), and *sfp* (sforzando). The notation includes various note values, rests, and articulation marks. The score is divided into measures by vertical bar lines. The bottom of the page features a large, sweeping line that spans across the staves, likely indicating a long note or a specific performance instruction. The page number 18 is located at the top left corner.

12

This musical score is for a large ensemble, likely a symphony or concert band, featuring multiple staves. The score is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic Markings: The score includes several dynamic markings, including *mp* (mezzo-piano), *f* (forte), *a2* (a2), *mf* (mezzo-forte), *cresc.* (crescendo), and *fp* (fortissimo piano).

Instrumentation: The score is arranged for multiple staves, including woodwinds, brass, and strings. The woodwinds and brass sections are shown in the upper staves, while the strings are in the lower staves.

Rehearsal Mark: A rehearsal mark labeled "12" is present at the bottom of the page, indicating the start of a specific section of the music.

This page of musical notation, page 20, contains the following elements:

- Staves:** The page is organized into several systems of staves. The top system includes staves for strings (violins, violas, cellos, and double basses). Below these are staves for woodwinds (flutes, oboes, and bassoons). The middle section features a large keyboard section with multiple staves for piano and celeste. The bottom section includes staves for brass instruments (trumpets, trombones, and tubas) and a final system of staves.
- Dynamic Markings:** The notation includes various dynamic markings such as *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *seque* (segue).
- Other Markings:** There are also markings like *a2* and *mf* throughout the score.

This page of musical notation is for a large ensemble, likely a symphony or concert band, and is numbered 21 in the top right corner. The score is written for multiple staves, including woodwinds, brass, strings, and percussion. The notation is in 4/4 time and features a variety of dynamic markings and articulations.

Dynamic Markings: The score includes a wide range of dynamics, from *f* (forte) and *mf* (mezzo-forte) to *p* (piano) and *mp* (mezzo-piano). Crescendo markings (*cresc.*) are used to indicate increasing volume, while decrescendo markings (*decresc.*) indicate decreasing volume. Some staves also feature *sfz* (sforzando) markings.

Articulations: The notation includes numerous accents, slurs, and phrasing slurs to guide the performer's interpretation of the music's phrasing and emphasis.

Performance Instructions: The word *segue* is written below several staves, indicating transitions or cues for the performers.

Instrumentation: The staves are arranged in a traditional orchestral layout, with woodwinds and brass in the upper staves and strings and percussion in the lower staves. The notation includes various musical symbols such as notes, rests, and accidentals.

This musical score is for a large ensemble, likely a symphony or concert band, featuring multiple staves with various instruments and dynamic markings. The score is divided into two systems, each containing five measures. The key signature is one sharp (F#), and the time signature is 4/4. The first system includes staves for woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and a piano. The second system includes staves for brass (trumpets, trombones, tuba/euphonium) and a percussion section. Dynamic markings such as *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *pp* (pianissimo) are used throughout. The score is marked with a rehearsal cue '13' at the beginning of the first system and another '13' at the end of the second system.

This page of musical notation, page 23, contains a complex arrangement of multiple staves. The notation is written in a key signature of one sharp (F#) and a time signature of 4/4. The music is characterized by dense, rhythmic patterns, particularly in the upper staves, which feature many sixteenth and thirty-second notes. Dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano) are frequently used throughout the score. The lower staves show a more melodic and harmonic progression, with some staves containing rests. The overall structure suggests a multi-movement or multi-part composition, with the notation spanning across the page in a continuous fashion.

15 Tempo Moderato. ♩ = 108

This musical score is for a 15-measure piece in A major, marked "Tempo Moderato" with a tempo of 108 beats per minute. The score is written for a large ensemble, including woodwinds, strings, and a piano.

Measures 1-4: The woodwinds (Flute I, Flute II, Oboe, Clarinet in Bb, Bassoon, and Contrabassoon) play a melodic line starting on A4, moving up stepwise to E5. The strings (Violins I, Violins II, Violas, Cellos, and Double Basses) provide a harmonic foundation with sustained notes and moving lines. The piano (p) plays a rhythmic pattern of eighth notes.

Measure 5: The Flute I (Fl. I.) enters with a melodic line. The strings continue their harmonic support. The piano (p) plays a rhythmic pattern of eighth notes.

Measures 6-8: The woodwinds continue their melodic line. The strings provide harmonic support. The piano (p) plays a rhythmic pattern of eighth notes.

Measures 9-11: The woodwinds continue their melodic line. The strings provide harmonic support. The piano (p) plays a rhythmic pattern of eighth notes.

Measures 12-14: The woodwinds continue their melodic line. The strings provide harmonic support. The piano (p) plays a rhythmic pattern of eighth notes.

Measure 15: The woodwinds continue their melodic line. The strings provide harmonic support. The piano (p) plays a rhythmic pattern of eighth notes.

Dynamic markings: *mp* (mezzo-piano), *muta in A* (change to A), *ppp* (pianissimo), *pp* (piano), *pizz.* (pizzicato).

1^a

p

pp

p

dim.

pp

in A

p

in A

dim.

1^o

pp

pp

1^o

pp

1^o

p

pp

pp

pp

f

V.I.

V.I. *div.* 8

V.II. *pp*

V.II. *div.*

Ve. *pp*

Celli

Bassi

pp 8 *div.*

Fl. I. II.

Fl. I. II.

C. Ingl.

VI.

V.I.

V.II.

V.II.

Viole divisi

17 Poco meno.

Tempo.

Fl. III.

Ob.

C. Ingl.

Cl. I. II.

Fag. I. II.

Arpe

V.I.

V.I.

V.II.

V.II.

Viole

Celli

17

18

19

20

21

22

23

24

25

26

27

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29

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80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

17 Poco meno.

Tempo.

This is a page of a musical score, likely for a symphony or concert overture. The page is numbered '29' in the top right corner. It features a large number of staves, organized into several systems. The top system includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, and double basses). The notation is complex, with many notes, rests, and dynamic markings. Dynamics such as 'pp' (pianissimo) and 'p' (piano) are used throughout. There are also markings for 'unis.' (unison) and '8.' (octave). The score includes various musical symbols, including clefs, key signatures (three sharps), and time signatures. The bottom of the page is labeled 'Celli.' and 'Bassi.' for the cello and double bass sections. The overall style is that of a classical musical score, with a focus on melodic and harmonic development.

This page of musical notation, page 31, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *cresc.* (crescendo), *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). The notation is arranged in a system of staves, with some staves showing complex rhythmic patterns and others showing simpler melodic lines. The page is numbered 31 in the top right corner.

musical score for page 32, rehearsal mark 19. The score is for a large ensemble, including strings, woodwinds, brass, and percussion. It features complex rhythmic patterns, dynamic markings (p, cresc., pp), and articulation marks (accents, slurs). The key signature is three sharps (F#, C#, G#).

Rehearsal mark 19 is indicated at the top left and bottom left of the page.

The score includes parts for:

- Violins I (V.I.)
- Violins II (V.II)
- Violas (V.e)
- Violoncellos (V.c)
- Bass (Bassi)
- Woodwinds (flutes, oboes, clarinets, bassoons)
- Brass (trumpets, trombones, tubas)
- Percussion (timpani, snare, cymbals, etc.)

Dynamic markings include *p* (piano), *cresc.* (crescendo), and *pp* (pianissimo). Articulation marks include accents and slurs.

20 Tempo Moderato. ♩ = 112.

The musical score is written for a large ensemble, including strings, woodwinds, and brass. The notation is complex, featuring many dynamics such as *f dim.*, *p*, *cresc.*, *mf*, *mp*, *fp*, and *div.*. The score is divided into measures by vertical bar lines, and the key signature is indicated by sharp signs on the F and C lines. The tempo is marked as *Tempo Moderato* with a quarter note equal to 112 beats.

[illegible]

This page of a musical score is for a symphony, likely in the key of D major (indicated by two sharps). It features a variety of instruments and dynamic markings. The instruments listed include Fl. I-II, Fl. III, Ob., C. Ing., Cl. in A I-II, Cl. Basso in A, Fag., Cor. I-II in F, V. I., V. II., V. e., C. I., B., and C. II. The score is written in 4/4 time. The dynamic markings range from *pp* (pianissimo) to *ff* (fortissimo), with intermediate markings like *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The score includes various musical notations such as slurs, ties, and articulation marks. The page is numbered 21 in the top left corner.

[illegible]

Fl. I-II. *pp* **22** Poco più $\text{♩} = 120-126$. *pp*

Fl. III. *mf*

Ob. *p*

C. Ing. *p*

Cl. I-II in A. *fp*

Fag. III. *fp*

Cor. I-II. *mp*

Tr-be *pp*

V. I. *p* div. *dim.* *tranquillo unis.*

V. II. *pp* *poco cresc.* *dim.* *pp unis.*

V. e. *pp* *poco cresc.* *pp*

C-l. *p poco cresc.* *pp*

B. *fp* *pizz.* *p*

pp *poco cresc.* *p* *fp* *p* *mp* *mf* *pp* *poco cresc.* *dim.* *p* *poco* *pp* *mf* *pp*

22

1

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, with staves for woodwinds, strings, and possibly brass. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4. The score is divided into measures by vertical bar lines. Dynamic markings include 'poco cresc.' (poco crescendo) and 'dim.' (diminuendo). There are also markings for 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The bottom of the page features a large section of music with many sixteenth notes, possibly for a string ensemble or a woodwind section. The overall layout is typical of a professional musical score.

re

[illegible]

Tempo.

This page of musical notation is for a large ensemble, featuring multiple staves with various instruments and vocal parts. The notation includes dynamic markings like *mf*, *cresc.*, and *dim.*, as well as articulation marks like *unia.* and *20*. The page is numbered 39 in the top right corner.

The notation is organized into several systems, each containing multiple staves. The first system includes staves for woodwinds, brass, and strings. The second system includes staves for woodwinds, brass, and strings. The third system includes staves for woodwinds, brass, and strings. The fourth system includes staves for woodwinds, brass, and strings. The fifth system includes staves for woodwinds, brass, and strings. The sixth system includes staves for woodwinds, brass, and strings. The seventh system includes staves for woodwinds, brass, and strings. The eighth system includes staves for woodwinds, brass, and strings. The ninth system includes staves for woodwinds, brass, and strings. The tenth system includes staves for woodwinds, brass, and strings.

The notation is written in a key signature of one sharp (F#) and a time signature of 4/4. The dynamics range from *mf* (mezzo-forte) to *dim.* (diminuendo). The articulation marks include *unia.* (unison) and *20* (twenty).

Tempo.

This page of musical notation is for a string quartet, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like "cresc.", "f", "mp", "mf", "p", "f", "allarg.", "unis.", and "f". The notation includes a variety of musical symbols such as notes, rests, and dynamic markings, indicating a complex and expressive piece of music. The page is numbered 10 in the top left corner.

This page of musical score is for a large ensemble, likely a symphony or concert band, and is marked "Tempo Moderato. ♩ = 96." The score is written in G major (one sharp) and 4/4 time. It consists of 11 systems of staves, each containing multiple parts for different instruments or voices. The notation includes a variety of musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters like *f* (forte), *sf* (sforzando), *ff* (fortissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions such as "div." (divisi), "unis." (unison), and "tr" (trill) are present. The score is divided into measures by vertical bar lines, and the overall structure is organized into measures of 4 beats each. The bottom of the page features the tempo marking "Tempo Moderato. ♩ = 96." and a small number "1" centered below the staves.

[illegible]

The image shows a page of a musical score, likely from a symphony. The score is written for a large ensemble, including woodwinds, strings, and piano. The woodwind section at the top includes Flute I (Fl. I.), Flute II (Fl. II.), Piccolo, and Clarinet. The string section below includes Violin I, Violin II, Viola, Cello, and Double Bass. The piano part is at the bottom. The score is in G major (one sharp) and 3/4 time. The tempo is marked 'allargando' (allarg.). The score is marked with various dynamics: 'cresc.' (crescendo), 'p' (piano), 'pp' (pianissimo), 'mf' (mezzo-forte), and 'ppp' (pianississimo). The score is divided into measures by vertical bar lines. The piano part at the bottom has a 'cresc.' marking. The woodwind parts have various markings, including 'Piccolo' and 'Pic.' for the piccolo. The string parts have various markings, including 'p' and 'pp'. The piano part has a 'cresc.' marking. The score is a page from a larger work, as indicated by the page number '10' in the top right corner.

Muta Piccolo in Fl.III.

[illegible]

Tempo allegro. ♩ = 126.

Tempo allegro. ♩ = 126.

Violin I: *f*, *mf*, *f*, *a 2.*, *f*

Violin II: *f*, *mf*, *f*, *a 2.*, *f*

Viola: *pp*, *poco cresc.*, *mf*, *divisi*

Cello/Double Bass: *pp*, *poco cresc.*, *mf*, *divisi*

Tempo allegro. ♩ = 126.

Tempo allegro. ♩ = 126.

This is a page from a musical score, likely for a symphony or opera, featuring a large ensemble of instruments and voices. The score is written in 2/4 time and includes the following elements:

- Instrumentation:** The score includes staves for woodwinds (flutes, oboes, bassoons), strings (violins, violas, cellos, double basses), and vocal parts (soprano, alto, tenor, and bass).
- Dynamic Markings:** The score uses various dynamic markings to indicate volume changes, including *dim.* (diminuendo), *cresc.* (crescendo), *f* (forte), *mf* (mezzo-forte), *fp* (fortissimo), and *unis* (unison).
- Tempo:** The tempo is marked as *Tempo moderato*.
- Complex Notation:** The score features complex notation, including triplets, slurs, and various articulation marks, indicating a high level of musical complexity.
- Page Number:** The page is numbered 98 in the bottom right corner.

C. in B.II.

Cor. I.II.

Cor. III.IV.

Tr-be I.II. in B.

Tr. Al. in F.

Tr. I. II.

Tr. III. e Tuba

V. I.

V. II.

V-c.

25 Tempo Allegro. ♩ = 126

Fl. I. II.

Ob.

C. Ing.

Cl. in B. I. II.

F. I. II.

Cor. I. II.

C. III. IV.

Tr. I. II.

I. Solo.

Ar. I. II.

V. I.

V. II. *unis*

V-c. *sp unis*

Cel. *sp pizz.*

Bas. *pizz.*

26 Tempo Allegro. ♩ = 126

27

This musical score is for a large ensemble, likely a symphony or chamber orchestra, and is marked with the number 27 in a box at the top right. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters like *p* (piano), *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *mp* (mezzo-piano). Performance instructions include *cresc.* (crescendo), *espress.* (espressivo), *divisi* (divided), and *mp pizz.* (mezzo-piano pizzicato). The score features complex rhythmic patterns, including triplets and sixteenth notes, and a variety of articulation marks. The bottom right corner of the page contains the number 1 and the boxed number 27.

[illegible]

Fl. I. II.

Fl. III.

C. Ing.

C. in B I. II.

Cor. I. II.

Cor. III. IV.

V. I.

V. II.

V-e.

Cel.

Bassi.

cresc.

dim

cresc.

cresc.

50

Fl. I. II.

Fl. III.

Ob.

C. Ing.

C. in B I. II.

Fl. II.

Cor. I. II.

C. III. IV.

Arpa.

V. I.

V. II.

Viole.

Celli.

Bassi.

28

[illegible]

29

dim.

p

mp

cresc.

dim.

p

dim.

dim.

p

1^o

p

mp

3

mp

3

p

poco cresc.

p

ôtez les sourdines

ôtez les sourdines

uniss.

espress.

p. cresc.

p

senza sordini

sf

uniss.

senza sordini

sf

cresc.

sf

cresc.

ppp

arco

ppp

Tempo più. $\text{♩} = 69$.

The musical score on page 52 is a complex arrangement for piano. It begins with a tempo marking of *Tempo più.* and a quarter note equal to 69 beats per minute ($\text{♩} = 69$). The score is written for multiple staves, including a grand staff (treble and bass clef) and several individual staves for other instruments. The notation is dense, featuring many notes, rests, and slurs. Dynamic markings are used throughout, including *cresc.* (crescendo), *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Articulation marks such as *div.* (divisi) and *a2* (second ending) are also present. The score includes various musical symbols, such as notes, rests, and slurs, and is organized into measures by vertical bar lines.

f Tempo più. $\text{♩} = 69$.*mp*

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, including a grand staff at the top and several individual staves below. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "cresc." (crescendo) is written above several staves, indicating a gradual increase in volume. The letter "f" (forte) is also present, indicating a loud dynamic. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The page is numbered "53" in the top right corner. The notation is complex, with many notes and rests, and some staves have additional markings like "mf" (mezzo-forte) and "30" (possibly a rehearsal mark or measure number). The overall layout is typical of a professional musical score.

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, including treble and bass clefs. The notation is complex, featuring various musical symbols such as notes, rests, and dynamic markings. The page is divided into measures by vertical bar lines. The key signature is indicated by a flat symbol (B-flat) in the first staff. The score includes a variety of musical elements, such as melodic lines, harmonic support, and dynamic markings like 'p' (piano) and 'f' (forte). The overall layout is typical of a professional musical manuscript.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered '31' in the top left corner. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The instruments represented include woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tubas), and strings (violins, violas, cellos, double basses). The score features a variety of musical textures, including melodic lines, harmonic support, and rhythmic patterns. Dynamic markings such as 'cresc.' (crescendo), 'mp' (mezzo-piano), 'f' (forte), and 'mf' (mezzo-forte) are used throughout the score to indicate changes in volume. The page is numbered '31' in the top left corner. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The instruments represented include woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tubas), and strings (violins, violas, cellos, double basses). The score features a variety of musical textures, including melodic lines, harmonic support, and rhythmic patterns. Dynamic markings such as 'cresc.' (crescendo), 'mp' (mezzo-piano), 'f' (forte), and 'mf' (mezzo-forte) are used throughout the score to indicate changes in volume.

a 2.

8.

musical score for a piano and orchestra, page 57. The score is in G major (one sharp) and 4/4 time. It features a piano part with multiple staves and an orchestral part with woodwinds and strings. The piano part includes a melody in the right hand and a bass line in the left hand, with various dynamics like *f* (forte) and *mf* (mezzo-forte). The orchestral part includes woodwinds (flutes, oboes, bassoons) and strings (violins, violas, cellos, double basses). The woodwinds play a melodic line with slurs and ties, while the strings play a rhythmic pattern of eighth notes. The score is divided into two systems, each with 8 measures. The first system is marked 'a 2.' and the second system is marked '8.'

This image shows a page of a musical score, likely for a symphony, featuring multiple staves with various musical notations. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes a variety of note values, rests, and dynamic markings such as 'cresc.' (crescendo) and 'mp cresc.' (mezzo-piano crescendo). The score is divided into systems, with some staves containing complex rhythmic patterns and others featuring more melodic lines. The page number '39' is visible in the bottom left corner.

This musical score page contains measures 33 through 36. It features a Flute III part and a Piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Tempo Meno'.

Measures 33-36:

- Flute III (Fl. III.):** Measures 33-36 consist of continuous sixteenth-note runs. In measure 35, there is a dynamic marking of *f* (forte).
- Piano:**
 - Right Hand:** Measures 33-34 feature a steady eighth-note accompaniment. Measures 35-36 contain chords and moving lines, with a dynamic marking of *f* in measure 35. A *leggero* marking appears above the staff in measure 35.
 - Left Hand:** Measures 33-34 have a simple harmonic accompaniment. Measures 35-36 feature a more active bass line with eighth-note patterns.

8

1

This page of musical notation, page 61, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is organized into several systems of staves, with some staves featuring multiple measures of music. The notation is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The page includes a variety of musical symbols, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *cresc.* (crescendo). The notation is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The page includes a variety of musical symbols, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *cresc.* (crescendo). The notation is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The page includes a variety of musical symbols, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *cresc.* (crescendo).

This page of musical notation, page 62, contains a complex arrangement of musical staves. The notation includes various note values, rests, and dynamic markings such as *f*, *mf*, and *sf*. The staves are organized into systems, with some staves featuring a double bar line and a repeat sign. The notation is dense and detailed, with many notes and rests. The page is numbered 62 in the top left corner. The notation is in a key signature of one sharp (F#) and a time signature of 4/4. The staves are arranged in a vertical column, with each staff containing a single line of music. The notation is written in black ink on a white background. The page is a full page of music, with no other text or markings.

II. Danses. A Вступление. A Introduction.

Tempo Moderato. ♩ = 88.

2 Flauti I-II.
Flauto III.
(Piccolo)
Oboe.
Corno Inglese.
2 Clarinetti I-II
in A.
Clarinetto Basso
in A.
2 Fagotti I-II.
I-II.
4 Corni in F.
III-IV.
2 Trombe I-II in B.
Tromba Alta in F III.
3 Tromboni e Tuba
Timpani.
Piatti
Gr. Cassa.
Triangolo
Tamburino.
Arpe I-II.
Violini I.
Violini II.
Viole.
Celli.
Bassi.

Tempo Moderato.

This musical score is for a vocal and instrumental ensemble. It consists of 18 staves. The top five staves are for vocal parts, with lyrics "cre - - - - - scen - - - - - do" written above them. The bottom five staves are for instrumental parts, including a piano and a double bass. The score is written in G major (one sharp) and 4/4 time. Dynamics include *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *f* (forte), and *fp* (fortissimo). There are also markings for *cresc.* (crescendo) and *unis* (unison). The score features various musical notations, including notes, rests, slurs, and ties. The vocal parts have lyrics "cre - - - - - scen - - - - - do" written above them. The instrumental parts include a piano and a double bass. The piano part has a *cresc.* marking. The double bass part has a *p* marking. The score is written in G major (one sharp) and 4/4 time.

This page of musical notation is for a large ensemble, likely a symphony or concert band, and is numbered 65 in the top right corner. The score is organized into two main systems of staves.

The upper system consists of 12 staves. The first five staves are for woodwinds (flutes, oboes, clarinets, and bassoons), each with a treble clef and a key signature of one sharp (F#). The next five staves are for strings (violins, violas, cellos, and double basses), with various clefs and a key signature of one sharp. The final staff in this system is for a low brass instrument, possibly a tuba or euphonium, with a bass clef and a key signature of one sharp. Dynamic markings include *f* (forte) and *cresc.* (crescendo) across the system.

The lower system consists of 8 staves. The first four staves are for woodwinds (flutes, oboes, clarinets, and bassoons), each with a treble clef and a key signature of one sharp. The next four staves are for strings (violins, violas, cellos, and double basses), with various clefs and a key signature of one sharp. Dynamic markings include *fp* (fortissimo piano), *cresc.* (crescendo), *div.* (divisi), *unis* (unison), and *f* (forte) across the system.

The notation includes various musical symbols such as notes, rests, and dynamic markings, indicating a complex and expressive musical piece.

1 Poco più. ♩ = 92.

a 2.

The musical score is written for multiple staves, including vocal lines and piano accompaniment. It features various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, *cresc.*, *mp*, *p*, *div.*, *unis.*, and *ff*. The score is divided into two main sections, both marked *a 2.*

Section 1 (Top): This section begins with a vocal line marked *mf* and *cresc.*, followed by a piano accompaniment marked *f*. The tempo is marked *Poco più. ♩ = 92.* The section concludes with a *ff* marking.

Section 2 (Bottom): This section begins with a vocal line marked *mf* and *cresc.*, followed by a piano accompaniment marked *f*. The tempo is marked *Poco più. ♩ = 92.* The section concludes with a *ff* marking.

[illegible]

This page of musical notation, page 68, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). The notation is dense and spans across the page, with multiple staves for each system. The page number 68 is located in the top left corner.

Б. Индійскій танецъ. B. Danse indienne.

69

2 Tempo Moderato. ♩ = 96

2 Flauti I-II.

Flauto III.
(Piccolo)

Oboe.

Corno Inglese.

2 Clarinetti I-II
in A.

Clarinetto Basso
in A.

2 Fagotti I-II.

I. II.
4 Corni in F.
III. IV.

2 Trombe I-II in B.

Tromba Alta in F III.

3 Tromboni e Tuba

Timpani.

Piatti.

Gr. Cassa.

Triangolo.

Arpa.

Violini I.

Violini II.

Viole.

Celli.

Bassi.

2 Tempo Moderato.

Fl. III.

Ob.

C. Ing.

Cl. II (A)

Cl. B (A) *pp*

Fag. III. *pp*

Cor. III.

Cor. III. IV. *pp*

Timp.

Piatti

Cassa *ppp*

Arpe.

I Solo *mf*

2 Viol. I *div.* con sordini

2 Viol. II *pp* con sordini

2 Viole *pp* con sordini

2 Celli *pp* con sordini

V. I.

V. II.

Viole con sordini

Celli con sordini *areo*

Bassi con sordini *pizz.*

dim.

dim.

dim.

dim.

4

Poco più. $\text{♩} = 72.$
 $\text{♩} = 144.$

The musical score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is D major (two sharps). The tempo is marked "Poco più." with a metronome marking of 72 quarter notes per minute, which is also indicated as 144 half notes per minute.

The score is divided into two systems. The first system contains staves for the upper strings, woodwinds, and brass. The second system contains staves for the lower strings, woodwinds, and brass.

Dynamics and articulation markings include:

- cresc.* (crescendo)
- mf* (mezzo-forte)
- dim.* (diminuendo)
- pp* (pianissimo)
- p* (piano)
- mp* (mezzo-piano)
- mf* (mezzo-forte)

Performance instructions include:

- con sordini* (with mutes)
- con sordini divisi* (with mutes, divided)
- 8 per Flag.* (8 per flag)

The score concludes with the instruction "Poco più." and a final measure.

4 Poco più.

Tempo Larghetto.

a 2.

Musical score for a piano piece, page 73. The score is in G major (one sharp) and 3/4 time. It features multiple staves with various musical notations including dynamics (*p*, *pp*, *ppp*, *cresc.*, *dim.*), articulation (accents), and phrasing (slurs, ties). The tempo is marked "Tempo Larghetto." at the top and bottom. The score includes a repeat sign with a first ending bracket and a second ending marked with an "8".

5 Tempo Moderato $\text{♩} = 88p$

1^o Solo mp

2^o Solo mp

Solo p

pp

mp

1^o Solo mp

1^o Solo mp

8

f

mf

pp

pp

pp

pizz.

arco

div.

pp

pizz.

div.

mf

div.

arco

pp

p

pp

mf

pizz.

mf

pizz.

mf

5 pp Tempo Moderato $\text{♩} = 88$

p *cresc.* *dim.* *mp* *dim.* *pp* *p* *sf* *a 2* *p* *sf*

Tr-be.

cresc. *dim.* *a 2* *pp* *a 2* *pp* *a 2* *pp* *a 2* *pp* *unis. pizz.* *p pizz.* *pizz.* *p* *pizz.* *pp pizz.* *pp*

cresc. *dim.* *cresc.* *dim.* *cresc.* *dim.* *cresc.* *dim.* *cresc.* *dim.* *cresc.* *dim.*

6 6

riten. II^o

The musical score is written for a large ensemble, likely a symphony orchestra. It consists of 12 systems of staves. The key signature is D major (two sharps). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics *sf* (sforzando), *dim.* (diminuendo), and *mf* (mezzo-forte) are used throughout. The performance instruction *riten.* (ritardando) appears at the top right and bottom right. The section is marked *II^o* (second ending). The score is divided into two main sections by a double bar line. The first section contains staves 1 through 6, and the second section contains staves 7 through 12. The staves are numbered 1 through 12. The staves are arranged in two groups of six. The first group of six staves (1-6) includes a string section (staves 1-2), a woodwind section (staves 3-4), and a brass section (staves 5-6). The second group of six staves (7-12) includes a string section (staves 7-8), a woodwind section (staves 9-10), and a brass section (staves 11-12). The staves are numbered 1 through 12. The staves are arranged in two groups of six. The first group of six staves (1-6) includes a string section (staves 1-2), a woodwind section (staves 3-4), and a brass section (staves 5-6). The second group of six staves (7-12) includes a string section (staves 7-8), a woodwind section (staves 9-10), and a brass section (staves 11-12).

Tr. be.

pizz.

pizz.

riten.

This page of a musical score is for a string quartet, featuring four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score includes various musical notations and dynamic markings:

- Violin I:** Features a "1^o Solo" section with a *p* (piano) dynamic, followed by a *mp* (mezzo-piano) section.
- Violin II:** Features a "Solo" section with a *p* dynamic, followed by a *mp* section.
- Viola:** Features a *pp* (pianissimo) section, followed by a *mp* section, and a "1^o Solo" section with a *mp* dynamic.
- Cello/Double Bass:** Features a *mp* section, followed by a "1^o Solo" section with a *mp* dynamic.
- Other Instruments:** The score also includes staves for a Flute (marked *mf*), a Clarinet (marked *pp*), and a Bassoon (marked *pp*).
- Dynamic Markings:** The score includes various dynamic markings such as *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), and *mf* (mezzo-forte).
- Other Notations:** The score includes various musical notations such as "arco" (arco), "div." (divisi), and "div. arco" (divisi arco).

7 Poco meno

This musical score is for a piece titled "7 Poco meno". It is written for a large ensemble, including strings, woodwinds, brass, and piano. The score is divided into two systems, each starting with a section marked "7 Poco meno".

System 1:

- Strings:** Violins I and II, Viola, Violoncello, and Contrabasso. The Violins I and II parts feature a melodic line with a crescendo leading to a forte (f) dynamic. The Viola, Violoncello, and Contrabasso parts provide harmonic support with sustained notes and some melodic movement.
- Woodwinds:** Flute, Oboe, Clarinet, and Bassoon. The Flute and Oboe parts have melodic lines, while the Clarinet and Bassoon parts provide harmonic support.
- Brass:** Trumpet and Trombone. The Trumpet and Trombone parts have sustained notes, with the Trombone part featuring a melodic line.
- Piano:** The piano part features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. It includes a section marked "a 2" (second ending) and a "pp" (pianissimo) dynamic.

System 2:

- Strings:** Similar to System 1, with sustained notes and some melodic movement.
- Woodwinds:** Similar to System 1, with sustained notes and some melodic movement.
- Brass:** Similar to System 1, with sustained notes.
- Piano:** Similar to System 1, with a complex, rhythmic melody.

The score includes various musical notations such as notes, rests, beams, and dynamic markings (mp, mf, p, f, pp, cresc.).

7 Poco meno

This page of musical notation is for a string quartet, consisting of four staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system of music (measures 1-6) features the following dynamics and markings:

- Staff 1: *mf* (measures 1-2), *pp* (measures 3-6)
- Staff 2: *mf* (measures 1-2), *pp* (measures 3-6)
- Staff 3: *mf* (measures 1-2), *p* (measures 3-6)
- Staff 4: *mp* (measures 1-2), *p* (measures 3-6)

The second system (measures 7-12) includes a "1^o Solo" marking on the first staff and a "p" marking on the second staff.

The third system (measures 13-18) features a "a 2" marking on the first staff and a "pp" marking on the second staff.

The fourth system (measures 19-24) includes a "unis" marking on the first staff and a "pp" marking on the second staff.

The fifth system (measures 25-30) includes a "pizz." marking on the first staff and a "p" marking on the second staff.

The sixth system (measures 31-36) includes a "p" marking on the first staff and a "p" marking on the second staff.

The seventh system (measures 37-42) includes a "p" marking on the first staff and a "p" marking on the second staff.

The eighth system (measures 43-48) includes a "p" marking on the first staff and a "p" marking on the second staff.

The ninth system (measures 49-54) includes a "p" marking on the first staff and a "p" marking on the second staff.

The tenth system (measures 55-60) includes a "p" marking on the first staff and a "p" marking on the second staff.

The eleventh system (measures 61-66) includes a "p" marking on the first staff and a "p" marking on the second staff.

The twelfth system (measures 67-72) includes a "p" marking on the first staff and a "p" marking on the second staff.

The thirteenth system (measures 73-78) includes a "p" marking on the first staff and a "p" marking on the second staff.

The fourteenth system (measures 79-84) includes a "p" marking on the first staff and a "p" marking on the second staff.

The fifteenth system (measures 85-90) includes a "p" marking on the first staff and a "p" marking on the second staff.

The sixteenth system (measures 91-96) includes a "p" marking on the first staff and a "p" marking on the second staff.

The seventeenth system (measures 97-102) includes a "p" marking on the first staff and a "p" marking on the second staff.

The eighteenth system (measures 103-108) includes a "p" marking on the first staff and a "p" marking on the second staff.

The nineteenth system (measures 109-114) includes a "p" marking on the first staff and a "p" marking on the second staff.

The twentieth system (measures 115-120) includes a "p" marking on the first staff and a "p" marking on the second staff.

The twenty-first system (measures 121-126) includes a "p" marking on the first staff and a "p" marking on the second staff.

The twenty-second system (measures 127-132) includes a "p" marking on the first staff and a "p" marking on the second staff.

The twenty-third system (measures 133-138) includes a "p" marking on the first staff and a "p" marking on the second staff.

The twenty-fourth system (measures 139-144) includes a "p" marking on the first staff and a "p" marking on the second staff.

The twenty-fifth system (measures 145-150) includes a "p" marking on the first staff and a "p" marking on the second staff.

The twenty-sixth system (measures 151-156) includes a "p" marking on the first staff and a "p" marking on the second staff.

The twenty-seventh system (measures 157-162) includes a "p" marking on the first staff and a "p" marking on the second staff.

The twenty-eighth system (measures 163-168) includes a "p" marking on the first staff and a "p" marking on the second staff.

The twenty-ninth system (measures 169-174) includes a "p" marking on the first staff and a "p" marking on the second staff.

The thirtieth system (measures 175-180) includes a "p" marking on the first staff and a "p" marking on the second staff.

The thirty-first system (measures 181-186) includes a "p" marking on the first staff and a "p" marking on the second staff.

The thirty-second system (measures 187-192) includes a "p" marking on the first staff and a "p" marking on the second staff.

The thirty-third system (measures 193-198) includes a "p" marking on the first staff and a "p" marking on the second staff.

The thirty-fourth system (measures 199-204) includes a "p" marking on the first staff and a "p" marking on the second staff.

The thirty-fifth system (measures 205-210) includes a "p" marking on the first staff and a "p" marking on the second staff.

The thirty-sixth system (measures 211-216) includes a "p" marking on the first staff and a "p" marking on the second staff.

The thirty-seventh system (measures 217-222) includes a "p" marking on the first staff and a "p" marking on the second staff.

The thirty-eighth system (measures 223-228) includes a "p" marking on the first staff and a "p" marking on the second staff.

The thirty-ninth system (measures 229-234) includes a "p" marking on the first staff and a "p" marking on the second staff.

The fortieth system (measures 235-240) includes a "p" marking on the first staff and a "p" marking on the second staff.

The forty-first system (measures 241-246) includes a "p" marking on the first staff and a "p" marking on the second staff.

The forty-second system (measures 247-252) includes a "p" marking on the first staff and a "p" marking on the second staff.

The forty-third system (measures 253-258) includes a "p" marking on the first staff and a "p" marking on the second staff.

The forty-fourth system (measures 259-264) includes a "p" marking on the first staff and a "p" marking on the second staff.

The forty-fifth system (measures 265-270) includes a "p" marking on the first staff and a "p" marking on the second staff.

The forty-sixth system (measures 271-276) includes a "p" marking on the first staff and a "p" marking on the second staff.

The forty-seventh system (measures 277-282) includes a "p" marking on the first staff and a "p" marking on the second staff.

The forty-eighth system (measures 283-288) includes a "p" marking on the first staff and a "p" marking on the second staff.

The forty-ninth system (measures 289-294) includes a "p" marking on the first staff and a "p" marking on the second staff.

The fiftieth system (measures 295-300) includes a "p" marking on the first staff and a "p" marking on the second staff.

Tempo Larghetto

a 2

Violin I: *p dim.*, *cresc.*, *dim.*

Violin II: *p*, *dim.*, *cresc.*, *mf*, *dim.*

Viola: *p*, *dim.*, *cresc.*, *dim.*

Cello/Double Bass: *p*, *dim.*, *cresc.*, *dim.*

Violin I: *ppp*, *ppp*

Violin II: *pp*, *pp*

Viola: *pp*, *pp*

Cello/Double Bass: *pp*, *pp*

Violin I: *mf dim.*, *cresc.*, *dim.*

Violin II: *dim.*, *cresc.*, *dim.*

Viola: *dim.*, *cresc.*, *dim.*

Cello/Double Bass: *dim.*, *cresc.*, *dim.*

Violin I: *pp arco*, *p arco*

Violin II: *p arco*, *p*

Viola: *arco*, *p*

Cello/Double Bass: *pizz.*, *p*

Violin I: *dim.*, *cresc.*, *dim.*

Violin II: *dim.*, *cresc.*, *mf*, *dim.*

Viola: *dim.*, *cresc.*, *mf*, *dim.*

Cello/Double Bass: *dim.*, *cresc.*, *mf*, *dim.*

Tempo Larghetto

This is a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked "allargare" (ritardando) at the top right. The score includes dynamic markings such as "pp" (pianissimo), "p" (piano), and "dim." (diminuendo). The instruments shown include strings (Violins I and II, Violas, Cellos, and Double Basses), woodwinds (Flutes, Oboes, and Clarinets), and Percussion (Timpani). The score is divided into measures, with some measures containing multiple notes and rests. The page number "8" is visible in the top right corner.

Poco più

This musical score is for a piece titled "Poco più". It is written for a large ensemble, including strings, woodwinds, brass, and percussion. The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The tempo is marked "Poco più". The score is divided into two systems. The first system consists of 12 measures, and the second system consists of 12 measures. The first system includes a variety of musical notation, including eighth notes, quarter notes, and half notes, with dynamic markings such as *p*, *mp*, and *pp*. The second system features a prominent woodwind solo in the first measure, followed by a series of chords and a final measure with a forte (*f*) dynamic. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The first system includes a variety of musical notation, including eighth notes, quarter notes, and half notes, with dynamic markings such as *p*, *mp*, and *pp*. The second system features a prominent woodwind solo in the first measure, followed by a series of chords and a final measure with a forte (*f*) dynamic.

Poco più

B. Танецъ осы.
c. Danse égyptienne de la guêpe.

9 Tempo Allegro $\text{♩} = 144$

strin - - gen - - do tempo

2 Flauti I-II. f dim.

Oboe. f dim.

Corno Inglese. f dim. sf

2 Clarinetti I-II in A. f dim. sf

Clarinetto Basso in A. f dim. sf ff-p

2 Fagotti I-II. f dim. sf ff-p

I. II. f dim. sf

4 Corni in F. III. IV. f dim. sf

Tuba. mf dim.

Piatti Solo dim.

Piatti e Cassa. mp pp

Arpa. f mf

senza sordini pizz. f dim. tempo arco f p pp

Violini I. f dim. arco f p pp

Violini II. f dim. arco f p pp

Viole f dim. arco f p pp

Celli. f dim. arco f p pp

Bassi. f dim. arco f p pp

9 Tempo Allegro $\text{♩} = 144$

strin - - gen - - do tempo f $\text{p} > \text{pp}$

Tempo larghetto da presto sempre accelerare

Tempo larghetto da presto sempre accelerare

Fl. $\text{♩} = 69$

Ob.

C. Ing.

Cl. I. II. (A)

Cl. B (A)

Fag. I. II.

V. I. con sordini

V. II. con sordini

Viola con sordini divisi

Celli con sordini

Bassi pp con sordini

pp

10 Tempo larghetto da presto sempre accelerare

This page of a musical score is for a symphony, featuring various instruments and dynamic markings. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in G (C. Ing.), Clarinet in A (Cl. I. II. (A)), Clarinet in B (Cl. B. (A)), Bassoon (Fag. I. II.), Cor I., Arpeggiator (Arpe), Violin I (V. I.), Violin II (V. II. divisi), Viola (Viole), Cello (Celli), and Basses (Bassi). The score includes dynamic markings such as *pp* (pianissimo), *sf* (sforzando), *mf* (mezzo-forte), *p* (piano), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), and *ppp* (pianississimo). The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score is divided into measures, with some measures containing multiple staves for different instruments. The bottom of the page shows the beginning of a new section, marked with a double bar line and a key signature change to one flat (B-flat).

[illegible]

This page of a musical score, likely for a symphony, features a variety of instruments and dynamic markings. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet in G (C. Ing.), Clarinet in A (Cl. III(A)), Clarinet in B (Cl. B(A)), Bassoon (Fag. I, II), Cor I and II (Cor. I, II), Cor III and IV (Cor. III, IV), Arpeggiator (Arpe), Violin I (V. I.), Violin II (V. II.), Viola (Viola), Cello (Celli), and Basses (Bassi). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked as 'Allegro' with a metronome marking of 100. The score includes various dynamic markings such as *f* (forte), *mp* (mezzo-piano), *p* (piano), *sf* (sforzando), *cresc.* (crescendo), and *ff* (fortissimo). The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines. The page number '11' is visible in the top right corner.

Fl. *cresc.* *dim.*

Ob. *cresc.* *dim.*

C. Ing. *cresc.* *dim.*

Cl. I. II. *cresc.* *dim.*

Cl. B. *cresc.* *dim.*

Fag. I. II. *cresc.* *dim.*

Cor. I. II. *cresc.* *dim.*

Cor. III. IV. *cresc.* *dim.*

V. I. *tr* *cresc.* *dim.*

V. II. *div.* *cresc.* *dim.*

Viole. *tr* *cresc.* *dim.*

Celli. *cresc.* *dim.*

Bassi. *cresc.* *dim.*

Fl. *mf* *cresc.* *dim.* *allargando*

Ob. *mf* *cresc.* *dim.* *mp dim.*

C. Ing. *mf* *cresc.* *dim.* *mp dim.*

Cl. I. II. *mf* *cresc.* *dim.* *mp dim.*

Cl. B. *mf* *cresc.* *dim.* *mp dim.*

Fag. I. II. *mf* *cresc.* *dim.* *mp dim.*

Cor. I. II. *p* *cresc.* *dim.* *mp dim.*

Cor. III. IV. *p* *cresc.* *dim.* *pp dim.*

V. I. *tr* *cresc.* *dim.* *pp dim.*

V. II. *mf* *div.* *cresc.* *dim.* *mp dim.*

Viole. *tr* *cresc.* *dim.* *mp dim.*

Celli. *mf* *cresc.* *dim.* *mp dim.*

Bassi. *mf* *cresc.* *dim.* *mp dim.*

allargando

Tempo $\text{♩} = 104$ e sempre accelerare

[illegible]

12 Tempo ♩ = 104 e sempre accelerare

[illegible]

This page of a musical score is for a symphony, featuring various instruments and their parts across multiple staves. The instruments listed on the left include Fl. (Flute), Ob. (Oboe), C. Ing. (Clarinet in G), Cl. I. II. (Clarinet in B-flat), Cl. B. (Clarinet in B), Fag. I. II. (Bassoon), Cor. I. II. (Horn), Cor. III. IV. (Horn), Tuba, Piatti. (Cymbals), Cassa. (Drum), Arpe. (Arpeggio), V. I. (Violin), V. II. (Violin), Viole. (Viola), Celli. (Cello), and Bassi. (Bass). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The first measure is marked 'a 2'. The Flute and Oboe parts have trills (tr) and accents (>). The Clarinet in B part has a trill (tr). The Bassoon part has a trill (tr). The Horn parts have accents (>). The Tuba part has a trill (tr). The Arpeggio part has a trill (tr). The Violin parts have trills (tr) and accents (>). The Viola part has a trill (tr). The Cello and Bass parts have trills (tr) and accents (>). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The first measure is marked 'a 2'. The Flute and Oboe parts have trills (tr) and accents (>). The Clarinet in B part has a trill (tr). The Bassoon part has a trill (tr). The Horn parts have accents (>). The Tuba part has a trill (tr). The Arpeggio part has a trill (tr). The Violin parts have trills (tr) and accents (>). The Viola part has a trill (tr). The Cello and Bass parts have trills (tr) and accents (>).

Presto ♩ = 160

The musical score is written for a piano, featuring a variety of textures and dynamics. The tempo is marked **Presto** with a metronome indication of $\text{♩} = 160$. The key signature is one flat (B-flat).

The score is divided into two systems. The first system consists of nine staves. The upper staves (1-8) contain rapid sixteenth-note passages, often with slurs and accents. The lower staves (9-10) feature a more melodic line with a *cresc.* (crescendo) marking. The system concludes with a *gliss.* (glissando) on the eighth staff, marked *f* (forte).

The second system also consists of nine staves. It begins with a *gliss.* on the eighth staff, marked *f*. The upper staves (1-8) continue with rapid sixteenth-note patterns, some marked *tr* (trills). The lower staves (9-10) feature a melodic line with a *cresc.* marking. The system concludes with a *gliss.* on the eighth staff, marked *f*.

The piece ends with a final measure marked *ff sec.* (fortissimo, second ending).

Г. Танецъ бабочекъ.
D. Danse des papillons.

13 Tempo moderato ♩ = 80

2 Flauti I-II.

Oboe.

Corno Inglese.

2 Clarinetti I-II in A.

Clarinetto Basso in A.

2 Fagotti I-II.

I-II.

4 Corni in F

III-IV.

2 Trombe in B.

Arpa

Violini I.

Violini II.

Viole.

Celli.

Bassi.

13 Tempo moderato ♩ = 80

p *dim.*

p *dim.*

p

con sord. *p* *pp* *poco cresc.* *dim.*

con sord. div. *p* *pp* *poco cresc.* *dim.*

con sord. *p* *pp* *poco cresc.* *dim.*

con sord. *p* *pp* *poco cresc.* *dim.*

pizz. con sord. *p* *pp* *poco cresc.* *dim.*

pp *poco cresc.* *dim.*

14

Fl. *poco cresc.*

Ob. *poco cresc.*

C. Ing.

Cl. I. II. (A) *poco cresc.*

Fag. I. II.

Cor. I. II.

V. I.

V. II. *poco cresc.*

Viole. *poco cresc.*

Celli. *poco cresc.*

Bassi. *poco cresc.*

mp *legger*

mp

mp

mp

pizz.

pp *unis.* *pizz.*

pp *pizz.*

pp *unis.* *pizz.*

pp

14

Fl. a 2

Ob.

C. Ing.

Cl. I. II. (A)

Fag. I. II.

Cor. I. II.

V. I.

V. II.

Viole.

Celli.

Bassi.

cresc. *cresc.*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl. *mf*

Ob. *f*

Cl. Ing. *f*

Cl. I. II. (A) *mf* *mp*

Fag. I. II. *f* *mp* *p* *pp*

Cor. I. II. *f* *mf*

Arpe. *f*

V. I. div. *f* *mf* *un.* *arco*

V. II. div. *f* *mf* *un.* *arco*

Viole. *f* *mf* *un.* *arco*

Celli. *f* *mf* *un.* *arco*

Bassi. *f* *mf* *un.* *arco*

Fl. *p dim.* *ppp*

Cl. I. II. (A) *p dim.* *ppp*

Fag. I. II. *p* *ppp*

Cor. I. II. *p* *ppp*

Cor. III. IV. *p* *ppp*

Trombe. *p* *ppp*

V. I. *mf* *p* *dim.* *ppp*

V. II. *mf* *p* *dim.* *ppp*

Viole. *mf* *p* *dim.* *ppp*

Celli. *mf* *p* *dim.* *ppp*

Bassi. *mf* *p* *dim.* *ppp*

15

[illegible]

Ob.

Cl. I. II. (A) a 2 Soli

Fag. I. II.

Cor. I. II.

Trombe.

V. I.

V. II.

Viole.

Celli.

Bassi.

p

pp

poco cresc.

Fl. *f* *fp cresc.*

Ob. *f* *fp cresc.*

C. Ing. *f* *fp cresc.*

Cl. I. II. a 2 (A) *f* *fp cresc.*

Cl. B. (A) *f* *fp cresc.*

Fag. I. II. *f* *fp cresc.*

I. II. *f* *fp cresc.*

Cor. III. IV. *f* *fp cresc.*

Trombe. con sord. *mf* *cresc.*

Arpe. *f* *f cresc.*

V. I. *f* *pp cresc.*

V. II. *f* *pp cresc.* *div.*

Viola. *f* *pp cresc.* *div.*

Celli. *f* *pp cresc.*

Bassi arco *f* *pp cresc.*

Fl.
Cl. I. II. (A)
Fag. I. II.
V. I.
V. II.
Viole.
Celli.
Bassi.

pp *poco cresc.* *dim.* *poco cresc.*

Fl. a 2
Ob.
C. Ing.
Cl. I. II. (A)
Fag. I. II.
Cor. I. II. I.
V. I. pizz.
V. II. pizz.
Viole. pizz.
Celli. pizz.
Bassi. pizz.

mp *p* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Д. Вальсъ цвѣтовъ.
E. Valse des fleurs.

19 Tempo ben sostenuto $\text{♩} = 63-76$.

2 Flauti I-II. *mp* *dim.* *p*

Flauto III. Piccolo *mp* *dim.* *p*

Oboe.

Corno Inglese. *p*

2 Clarinetti I-II in A. *p*

Clarinetto Basso in A. *p*

2 Fagotti I-II. *p*

I-II. *p*

4 Corni in F *p*

III-IV. *3^o* *fp*

Arpa. *mp* *dim.* *p*

Violini I. *senza sordini* *p*

Violini II. *senza sordini divisi arco* *f* *dim.* *p*

Viole. *senza sordini arco* *f* *dim.* *p*

Celli. *senza sordini pizz.* *f* *dim.* *p*

Bassi. *senza sordini pizz.* *f* *dim.* *p*

19 Tempo ben sostenuto $\text{♩} = 63-76$.

This page of musical notation is for a string quartet, featuring 12 staves. The notation includes various musical elements such as dynamics, articulation, and performance instructions.

Staff 1 (Violin I): Features a first ending bracket labeled "I." and a second ending bracket labeled "a 2". Dynamics include *cresc.*, *pp cresc.*, and *cresc.*.

Staff 2 (Violin II): Dynamics include *p cresc.* and *cresc.*.

Staff 3 (Violin III): Dynamics include *p* and *cresc.*.

Staff 4 (Violin IV): Dynamics include *cresc.* and *cresc.*.

Staff 5 (Viola): Dynamics include *cresc.* and *p cresc.*.

Staff 6 (Cello): Dynamics include *cresc.* and *p cresc.*.

Staff 7 (Double Bass): Dynamics include *cresc.* and *p cresc.*.

Staff 8 (Violin I): Dynamics include *cresc.* and *p cresc.*.

Staff 9 (Violin II): Dynamics include *cresc.* and *p cresc.*.

Staff 10 (Violin III): Dynamics include *cresc.* and *p cresc.*.

Staff 11 (Violin IV): Dynamics include *cresc.* and *p cresc.*.

Staff 12 (Viola): Dynamics include *cresc.* and *p cresc.*.

Staff 13 (Cello): Dynamics include *cresc.* and *p cresc.*.

Staff 14 (Double Bass): Dynamics include *cresc.* and *p cresc.*.

Performance Instructions: *arco* (arco) and *pizz.* (pizzicato) are present.

20

p

mf

mf

p

p

f

mp

mp

div.
p sf

div.
arco
p sf

sf

sf

sf

sf

sf

sf

20

f *p* *f* *p* *f* *p* *mp* *p* *f* *mf* *mf* *f* *p* *f* *p* *div.* *f* *div.* *f* *arco* *f* *pizz.* *f* *p*

[illegible]

[illegible]

Fl. I. II. *f* *dimin.*

Ob. *p* *f* *dimin.*

C. Ing. *f* *dimin.*

Cl. I. II. (A) *f* *dimin.*

Fag. I. II. *f* *dimin.*

V. I. *div. arco con sordini* *f* *dimin.*

V. II. *f* *dimin.*

Viole. *cresc.* *f* *dimin.*

Celli. *cresc.* *f* *dimin.*

Bassi. *cresc.* *f* *dimin.*

Fl. I. II. *pp*

Ob. *pp*

C. Ing. *pp*

Cl. I. II. (A) *pp*

Fag. I. II. *pp*

Cor. III. *pp*

Cor. III. IV. *pp*

Arpe. *pp*

V. I. *pp*

V. II. *pp*

Viole. *pp*

Celli. *pp*

Bassi. *pp*

22

ad libit.

glissando

arco div. *pp*

arco *pp*

22

[illegible]

24 Tempo Allegro. ♩ = 144.

2 Flauti I-II.

Flauto III.
(Piccolo)

Oboe.

Corno Inglese.

2 Clarinetti I-II
in A.

2 Clarinetto Basso
in A.

2 Fagotti I-II.

I-II.
4 Corni in F

III-IV.

2 Trombe I-II in B.

Tromba Alta in F III.

3 Tromboni e Tuba

Timpani.

Piatti.

Gr. Cassa.

Triangolo.

Tamburino.

Arpe I-II.

Violini I.

Violini II.

Viole.

Celli.

Bassi.

24 Tempo Allegro.

This musical score page contains measures 25 through 28 of a piece in D major, marked "Tempo presto. ♩ = 160". The score is written for a string quartet, with four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The first four measures (25-28) feature a complex texture with multiple melodic lines and dynamic markings such as *f*, *dim.*, *mp*, *p*, and *cresc.*. The fifth measure (measure 29) introduces a new section with a *pizz.* (pizzicato) marking and a *dim.* dynamic. The final measure (measure 30) features a *div. pizz.* (divided pizzicato) marking and a *f* dynamic. The score is characterized by its rapid tempo and intricate string work.

26

111

Picc.

mp

mp cresc.

mp

mp cresc.

mp

mp cresc.

p

a 2.

mp cresc.

p

mp cresc.

cresc.

mp cresc.

mp cresc.

pp

p

8

f

div. pizz.

unis. arco

div. pizz.

unis. arco

poco cresc.

pizz.

mp

f

mp

f

p

arco

poco cresc.

poco cresc.

pizz.

mp

arco

poco cresc.

poco cresc.

pizz.

mp

arco

poco cresc.

poco cresc.

f

f

mp

poco cresc.

This page of a musical score is for a string quartet, consisting of four staves. The music is written in G major (one sharp) and 4/4 time. The first system includes dynamics such as *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte). The second system features *mp* (mezzo-piano) and *pp* (pianissimo). The third system includes *tr* (trills), *dim.*, *pizz.* (pizzicato), *div.* (divisi), *arco* (arco), and *unis* (unison). The fourth system includes *cresc.* (crescendo) and *Meno.* (Meno). The score is written for four staves, with the first staff being the highest and the fourth staff being the lowest.

27 Tempo prestissimo. ♩ = 184.

This musical score page contains measures 27 through 31 of a piece. The tempo is marked 'Tempo prestissimo' with a quarter note equal to 184 beats per minute. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion.

- Measures 27-31:** The first system (measures 27-31) features a complex texture. The woodwinds and strings play rapid, sixteenth-note passages. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes a variety of instruments, with some playing sustained notes and others providing rhythmic accents.
- Measures 32-36:** The second system (measures 32-36) continues the rapid, sixteenth-note passages in the woodwinds and strings. The brass section remains active with sustained notes and rhythmic patterns. The percussion section continues with sustained notes and rhythmic accents.
- Measures 37-41:** The third system (measures 37-41) features a similar texture to the previous systems, with rapid, sixteenth-note passages in the woodwinds and strings, and sustained notes and rhythmic patterns in the brass and percussion.
- Measures 42-46:** The fourth system (measures 42-46) continues the rapid, sixteenth-note passages in the woodwinds and strings, with sustained notes and rhythmic patterns in the brass and percussion.
- Measures 47-51:** The fifth system (measures 47-51) features a similar texture to the previous systems, with rapid, sixteenth-note passages in the woodwinds and strings, and sustained notes and rhythmic patterns in the brass and percussion.

27 Tempo prestissimo.

This image shows a page of musical notation for a symphony, likely from a 19th-century manuscript. The score is written for a large ensemble, including woodwinds, strings, and possibly brass. The notation is in a single system, with multiple staves for each instrument. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mf*, *mp*, *p*, and *pp* are indicated throughout the score. The notation is in a single system, with multiple staves for each instrument. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mf*, *mp*, *p*, and *pp* are indicated throughout the score. The notation is in a single system, with multiple staves for each instrument. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mf*, *mp*, *p*, and *pp* are indicated throughout the score.

28 Tempo piu. $\text{♩} = 132 - 144$.

a 2.

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, including woodwinds, strings, and possibly brass. The notation is complex, featuring various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from fortissimo (ff) to pianissimo (fpp), with crescendos and decrescendos indicated. There are also performance instructions like "div." (divisi) and "a 2." (allegretto). The score is organized into systems, with each system containing several staves. The overall style is that of a classical musical score, with a focus on precise notation and dynamic control.

This musical score is for a large ensemble, likely a symphony or concert band, spanning 29 measures. The score is written for multiple staves, including woodwinds, brass, strings, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as dynamics (dim., cresc., p, pp, mf, f), articulation (pizz.), and performance instructions (rit.). The score is divided into two systems, with the first system ending at measure 14 and the second system starting at measure 15. The first system includes staves for woodwinds, brass, and strings. The second system includes staves for woodwinds, brass, strings, and percussion. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The dynamics range from *pp* (pianissimo) to *f* (forte). The articulation includes *pizz.* (pizzicato) for the strings. The performance instructions include *rit.* (ritardando) at the beginning and end of the piece.

This page of musical notation, page 117, contains a complex arrangement of multiple staves. The notation is written in treble and bass clefs, with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *pp* (pianissimo) are indicated throughout the score. The notation is dense, with many notes and rests, and includes some slurs and ties. The page is numbered 117 in the top right corner.

This page of musical notation is for a large ensemble, likely a symphony or concert band. It features multiple staves with various instruments and dynamics. The notation includes treble and bass clefs, key signatures of one sharp (F#) and one flat (Bb), and a variety of note values and rests. Dynamics such as *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte) are indicated throughout the score. The notation is organized into systems, with some staves grouped together by brackets. The page number 118 is visible in the top left corner.

The score is divided into several systems. The first system includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The second system includes staves for brass (trumpets, trombones, tubas, euphoniums) and percussion (snare drum, cymbals, tom-toms, etc.). The third system includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The fourth system includes staves for brass (trumpets, trombones, tubas, euphoniums) and percussion (snare drum, cymbals, tom-toms, etc.).

The notation is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The page is numbered 118 in the top left corner.

30 ^{a 2}

The musical score consists of 15 staves. The first four staves are for the piano, with a treble and bass clef. The next four staves are for the orchestra, with a treble and bass clef. The remaining seven staves are for the piano, with a treble and bass clef. The score is in 4/4 time and G major. The tempo is marked 'Tempo I.' and the metronome marking is '♩ = 184'. The score begins with a measure rest for 30 measures, followed by a series of rapid sixteenth-note passages. The dynamics are marked 'ff' (fortissimo) for the first four measures, 'mf' (mezzo-forte) for the next four measures, and 'f' (forte) for the next four measures. The score concludes with a series of rapid sixteenth-note passages, marked 'mf' and 'cresc.' (crescendo).

ff mf mf mf mf f sf sf

mf cresc. mf cresc. mf cresc. mf cresc.

30 Tempo I.

This page of musical notation is for a large ensemble, likely a symphony or chamber orchestra, with vocal parts. The score is written for 12 staves, organized into four systems of three staves each. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and dynamics include:

- a 2.* (Alto 2nd part) above the first three staves in the first three measures.
- val* (valleys) above the fourth and fifth staves in the first three measures.
- mf* (mezzo-forte) above the sixth staff in the fourth measure.
- p* (piano) above the seventh staff in the fourth measure.
- div.* (divisi) above the eighth staff in the fourth measure.
- unis* (unison) above the eighth staff in the fifth measure.

The notation is complex, featuring many sixteenth and thirty-second notes, and rests. The bottom two staves of each system appear to be for a large string section, possibly violas and cellos.

[illegible]

This musical score page, numbered 125, contains a complex arrangement of musical staves. The top section features five staves with treble clefs, each marked with a key signature of one sharp (F#). These staves contain dense melodic and harmonic material, with frequent use of slurs and accents. Dynamics such as *cresc.* (crescendo) and *dim.* (diminuendo) are indicated throughout. A *mf* (mezzo-forte) marking appears on the sixth staff. Below these, there are two staves with a grand staff (treble and bass clefs) and two staves with a bass clef. The bottom section includes a *Triangolo.* (triangle) part with a single staff. The final section at the bottom consists of four staves, with the first two in treble clef and the last two in bass clef, all marked with a key signature of one sharp. This section features a variety of musical textures, including chords and moving lines, with dynamics like *dim.* and *cresc.* used to shape the sound. The page is a high-quality reproduction of a musical manuscript, showing clear notation and dynamic markings.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves with various musical notations. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The page is numbered 33 in the top left corner. The notation includes a variety of note values, rests, and dynamic markings such as 'ff' (fortissimo), 'p' (piano), 'mf' (mezzo-forte), and 'pp' (pianissimo). There are also markings for 'Tempo I.' and 'a 2'. The score is arranged in a multi-staff format, with some staves grouped together by a brace. The overall layout is typical of a professional musical manuscript.

34

Tempo più. (♩ = 144)

The musical score is arranged in systems. The first system (measures 34-37) includes woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tubas), strings (violins, violas, cellos, double basses), and percussion (timpani, snare, cymbals, etc.). The score is written in G major and 2/4 time. The tempo is marked 'Tempo più. (♩ = 144)'. The score includes various dynamic markings such as *cresc.*, *mf*, *pp*, and *mp*. The score is divided into measures 34, 35, 36, and 37. The score is written in a standard musical notation with staves and clefs. The score is a page from a larger musical work.

34

Tempo più.

This page of musical notation, page 129, contains multiple staves of music. The notation includes treble and bass clefs, key signatures, and various musical notations such as slurs, ties, and accidentals. Dynamic markings like *ff*, *f*, *mf*, and *mp* are present throughout the score. The notation is arranged in a multi-staff format, with some staves grouped together by brackets. The page concludes with the word "Fine." at the bottom right.

III.

Антрактъ.

Вслѣдствіе измѣны Клеопатры, Антоній, разбитый при Акціумѣ, все таки не въ состояніи воспротивиться своему фатальному чувству и несмотря на все бросается въ слѣдъ этой женщины. Нагнавъ галеру Клеопатры онъ переходитъ на нее, но въ это время чувство стыда исполняетъ его. Онъ отказывается отъ свиданія съ царицею и пребываетъ въ глубокомъ раздумьѣ - сколько дней и ночей на палубѣ корабля."

Entr' acte.

Après avoir perdu par la trahison de Cléopâtre la bataille d'Actium, Antoine, entraîné par une force fatale, s'élance malgré tout sur les traces de cette femme. Il aborde la galère de Cléopâtre „mais alors, la honte de lui-même l'envahit. Il refuse de voir la reine. Il va s'asseoir à la proue du vaisseau et y reste plusieurs jours et nuits la tête dans ses mains."

(H. Houssaye.)

Tempo Andante sostenuto. (♩ = 76)

2 Flauti I-II.
Flauto III.
(Piccolo.)
2 Oboe I-II.
Corno Inglese.
2 Clarinetti I-II
in B.
Clarinetto Basso
in B.
2 Fagotti I-II.
I-II.
4 Corni in F
III-IV
2 Trombe in B I-II.
Tromba Alta in F III.
3 Tromboni e Tuba
Timpani.
Arpa.
Violini I.
Violini II.
divisi
Viole.
Celli.
Bassi.

Tempo Andante sostenuto.

1

This image shows a page of musical notation, likely a score for a piano. The notation is arranged in a system of staves. The top staff is a single melodic line. Below it are two staves for a piano part, with the left hand playing a series of chords and the right hand playing a series of notes. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'dimin.', 'p', 'pp', 'cresc.', and 'divisi'. The page is numbered '1' in the top right corner. The notation is in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The page is a single page of a larger score, as indicated by the '1' in the top right corner. The notation is clear and legible, with a good use of musical symbols and dynamics to convey the intended sound and feel of the music. The page is a good example of a well-written musical score.

1

This image shows a page of a musical score, likely for a symphony, featuring multiple staves with complex notation. The score is in a key with one sharp (F#) and a 2/4 time signature. The page is numbered '2' in the top left corner.

The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *mf* (mezzo-forte), *dim.* (diminuendo), *pp* (pianissimo), and *p* (piano). There are also articulation marks like accents and slurs.

The score is organized into systems, with each system containing multiple staves. The notation is dense, with many notes and rests, indicating a complex musical piece. The page is numbered '2' in the top left corner.

mf

mf

p

p

mf

p

a 2

p

dim.

I.

mf

p

div.

dim.

dim.

unis.

dim.

dim.

pizz.

riten.

3 Poco meno.

This image shows a page of a musical score, likely for a string quartet, featuring multiple staves with various musical notations. The score includes several measures of music, with some measures containing triplets and others containing sustained notes. Dynamics such as *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *dim.* (diminuendo) are used throughout. There are also markings for *arco* (arco) and *pizz.* (pizzicato). The notation is in a standard musical format with a key signature of one sharp (F#) and a common time signature (C). The page is numbered 8 in the bottom left corner.

riten.

3 Poco meno.

This musical score page, numbered 137, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions include:

- mf** (mezzo-forte) at the top right.
- p** (piano) in the first staff.
- mp** (mezzo-piano) in the second staff.
- dim.** (diminuendo) markings in the third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, and fourteenth staves.
- arco** (arco) in the fifteenth staff.
- div.** (divisi) markings in the thirteenth and fourteenth staves.
- 1.** (first ending) in the second staff.

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by a variety of dynamic levels and performance techniques.

4 *pp* poco a poco cresc.

musical score for page 140, featuring multiple staves with various musical notations including triplets, dynamics, and performance instructions.

Key markings and instructions include:

- muta in Flauto III.*
- a 2* (multiple instances)
- 3* (triplet markings)
- p* (piano)
- pp* (pianissimo)
- poco cresc.*
- cresc.* (multiple instances)
- div.* (divisi)
- unis* (unison)

This musical score page, numbered 141, features a piano part and an orchestral accompaniment. The piano part is written in treble and bass staves, while the orchestra is represented by multiple staves including woodwinds, strings, and percussion. The score is divided into four measures. The piano part begins with a melodic line in the right hand, marked with a 2.7 and a 7, and a 3 in the left hand. The orchestral accompaniment includes a prominent woodwind melody in the first measure, marked *mf*, which then transitions to a string melody in the second measure, also marked *mf*. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *dim.* (diminuendo). The page is numbered 141 in the top right corner.

This musical score page, numbered 142, contains multiple staves for a large ensemble. The notation includes various musical elements:

- Triplets:** Indicated by a '3' and a bracket over groups of notes in the upper staves.
- Dynamics:**
 - p* (piano) and *pp* (pianissimo) are used throughout.
 - dim.* (diminuendo) is written above several long, curved notes.
- Articulation:** The word *riten.* (ritardando) appears at the top right and bottom right of the page.
- Other Notations:**
 - Accents (marked with a small 'I' and a vertical line) are present on some notes.
 - Slurs are used to group notes across measures.
 - Some staves show rests or sustained notes.

This musical score is for a large ensemble, likely a symphony or chamber orchestra, consisting of 18 staves. The notation includes various musical elements:

- Staff 1 (Top):** Features a melodic line with triplets and a dynamic marking of *p* (piano).
- Staff 2:** Continues the melodic line with triplets and a dynamic marking of *p*.
- Staff 3:** Features a melodic line with triplets and a dynamic marking of *p*, followed by a *dimin.* (diminuendo) marking.
- Staff 4:** Features a melodic line with triplets and a dynamic marking of *p*, followed by a *dimin.* marking.
- Staff 5:** Features a melodic line with a *dim.* marking.
- Staff 6:** Features a melodic line with a *dim.* marking.
- Staff 7:** Features a melodic line with a *dim.* marking.
- Staff 8:** Features a melodic line with a *dim.* marking.
- Staff 9:** Features a melodic line with a *dim.* marking.
- Staff 10:** Features a melodic line with a *dim.* marking.
- Staff 11:** Features a melodic line with a *dim.* marking.
- Staff 12:** Features a melodic line with a *dim.* marking.
- Staff 13:** Features a melodic line with a *dim.* marking.
- Staff 14:** Features a melodic line with a *dim.* marking.
- Staff 15:** Features a melodic line with a *dim.* marking.
- Staff 16:** Features a melodic line with a *dim.* marking.
- Staff 17:** Features a melodic line with a *dim.* marking.
- Staff 18 (Bottom):** Features a melodic line with a *dim.* marking.

The score includes various musical notations such as triplets, dynamics (*p*, *dim.*, *dimin.*), and articulation (*divisi*). The notation is written in a standard musical notation style, with notes, rests, and other musical symbols.

7

This musical score is for a large ensemble, likely a symphony or concert band, consisting of 18 staves. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), and time signatures. The score is divided into measures by vertical bar lines. Dynamic markings are used throughout, including *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). Some staves feature triplets, indicated by a '3' over a group of notes. The bottom of the page features a large bracketed number '7' and a small '1' centered below it.

This musical score is for a large ensemble, likely a string orchestra or chamber ensemble, consisting of 14 staves. The notation includes various musical elements:

- Staff 1-4:** Four staves at the top, each starting with a *mf* dynamic and a *dimin.* (diminuendo) instruction. They contain melodic lines with slurs and ties.
- Staff 5-6:** Two staves below the first four, starting with a *p* (piano) dynamic. They feature long, sustained notes with slurs.
- Staff 7-10:** Four staves in the middle section, mostly containing rests or very low-volume notes.
- Staff 11-12:** Two staves below the middle section, featuring complex, rapid sixteenth-note passages. The first staff has a *p* dynamic.
- Staff 13-14:** Two staves at the bottom, featuring melodic lines with slurs and ties. The first staff has a *dimin.* instruction.

Additional markings include *divisi* (divided) in the lower right section, indicating that some instruments are to play multiple parts simultaneously. The score is written in a standard musical notation style with treble and bass clefs.

allar - - - ga - - - re

The musical score is written for a string ensemble, consisting of multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ppp* (pianississimo). Performance instructions include *morendo* (fading out), *pizz.* (pizzicato), and *divisi arco* (divided bows). The score is organized into measures by vertical bar lines.

The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ppp* (pianississimo). Performance instructions include *morendo* (fading out), *pizz.* (pizzicato), and *divisi arco* (divided bows).

allar - - - ga - - - re

La mort d'Antoine.

(Шекспиръ)

(Shakespeare)

Tempo ben sostenuto. $\text{♩} = 72$ allarg. Tempo

2 Flauti I-II.
Flauto III.
Oboe.
Corno Inglese.
2 Clarinetti I-II in B.
Clarinetto Basso in B.
2 Fagotti I-II.
4 Corni in F I-II.
III-IV.
2 Trombe I-II in B.
Tromba Alta III in F.
3 Tromboni e Tuba.
Timpani.
Piatti e Cassa. Tamburo.
Arpa.
Violini I. con sordino
Violini II. con sordino
Viole. con sordino
Celli. con sordino
Bassi. con sordino

Tempo ben sostenuto. allarg. Tempo

1

1

[illegible]

This is a page from a musical score, likely for a symphony, featuring multiple staves with various musical notations. The score includes:

- Tempo and Meter:** The tempo is marked "Tempo Moderato" with a quarter note equal to 92 (♩ = 92). The meter is 3/4.
- Staves:** The score consists of 15 staves, including woodwinds, strings, and percussion.
- Key Signature:** The key signature is D major (two sharps).
- Dynamic Markings:** Various dynamics are used, including *p* (piano), *ff* (fortissimo), *dim.* (diminuendo), *pp* (pianissimo), and *f* (forte).
- Articulation:** Markings include *pizz.* (pizzicato) and *arco* (arco).
- Performance Instructions:** Instructions like "divisi" (divided) and "arco" are present.
- Percussion:** A section for "Tamb." (Tambourine) is included.

2

p

sf dim.

poco sf

Solo.

p

pp

pp

I. p

III.

pp

I.

sf dim.

sf dim.

sf

unis.

sfp dim.

poco sf dim.

sfp dim.

poco sf dim.

sfp dim.

poco sf dim.

div. arco

pizz.

pdim.

poco sf dim.

pdim.

dim.

2

[illegible]

This is a page from a musical score, likely for a string quartet, featuring multiple staves with musical notation, dynamics, and performance instructions. The score is written in a key with one sharp (F#) and a 4/4 time signature. The tempo and mood markings at the top are "poco", "a", "poco", "allar", and "ga". The score includes various musical notations such as notes, rests, and slurs. Dynamics include "p", "pp", "dim.", "poco sf", "pizz.", "div.", "arco", and "con sordini". Performance instructions include "I.", "con sordini", "dim.", "poco sf", "pizz.", "div.", "arco", and "con sordini". The score is divided into two systems, with the first system ending at measure 10 and the second system starting at measure 11. The notation is complex, with many notes and rests, and the dynamics are carefully marked throughout the piece.

1

This image shows a page from a musical score, likely for a symphony. The page is filled with multiple staves of music, each containing various musical notations such as notes, rests, and dynamic markings. The notation is in a standard musical format, with a key signature of one sharp (F#) and a time signature of 4/4. The page is numbered '7' in the top right corner. The tempo is marked 'Tempo Sostenuto. 4/4 = 80'. The score includes various dynamic markings such as 'f' (forte), 'poco a' (poco a poco), 'dim.' (diminuendo), and 'ff' (fortissimo). The music is written for a large ensemble, including strings, woodwinds, and brass. The page is a scan of a printed score, showing some minor imperfections and a slightly aged appearance.

This musical score page, numbered 161, contains two systems of music. The first system consists of 11 staves. The top six staves are marked with *poco dim.* and feature long, sustained notes, primarily half notes and whole notes, with some triplets. The bottom five staves of the first system contain rests. The second system also consists of 11 staves. The top two staves are marked with *dim.* and feature a continuous eighth-note pattern. The next three staves are marked with *poco dim.* and feature a continuous eighth-note pattern. The bottom two staves are marked with *poco dim.* and feature long, sustained notes, primarily half notes and whole notes. The key signature for the first system is one sharp (F#), and for the second system, it is two sharps (F# and C#).

[illegible]